

Arthur N. Jones.

MOUNT SINAI,
OR
THE TEN COMMANDMENTS,
An Oratorio,
in Two Parts,
TAKEN FROM
THE HOLY SCRIPTURES,
(Translated from the German)
The Music Composed
And Dedicated by Special Permission
TO HIS MAJESTY
The King of Prussia,
BY THE
CHEVALIER SIGISMOND NEUKOMM.

Ent.^d at Sm. Hall.

H. & E. Williamson, Sculp.

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(2)

I N T R O D U Z I O N E

Metron: ♩ = 66

Nº 1.

ANDANTE
MAESTOSO.

f

f

ff

(3)

Handwritten musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f*, *ff*, *sf*, *grava*, and *loco*. The score is written in a historical style with a treble and bass clef for each system.

Nº 2. RECITATIVO.

Basso Solo.

And Mo..ses spake and said: The Lord came from

tenuto.

Si..... nai, and rose up from Se....ir un..to his peo..ple.

f

He shined forth from mount Pa...ran, and came with ten thousands of

f

Adagio a tempo.

saints: From his right hand went a fie.....ry law for them.

f *p* *p*

Metron: ♩ = 132

QUARTETTO, or SEMI-CHORUS.

No 3.

Semi-Chorus, or Solo

Soprano *p* He loveth, he loveth his flock! he

Alto *Semi-Chorus, or Solo.* *p* He loveth, he loveth his

Tenore *Semi-Chorus, or Solo.* *p* He loveth, he loveth his

Basso *Semi-Chorus, or Solo.* *p* He loveth, he loveth his

p Flauti Clarinetti *Vni. Soli.*

loveth, he loveth his flock. All his righteous Saints, his Saints

flock, he loveth his flock. All his righteous Saints, all his Saints are

flock, he loveth his flock. All his righteous Saints, all his Saints are

flock, he loveth his flock. All his righteous Saints, all his Saints are

all are in thy hand, are in thy hand, and they shall sit
 in thy hand, are in thy hand, they - - - shall sit
 in thy hand, are in thy hand,
 in thy hand, are in thy hand, all his Saints are in thy
 down at thy feet, at thy feet - - - and ev...ry
 down at thy feet, at thy feet - - - and ev...ry
 all his Saints are in thy hand, He
 hand, his Saints, all his righteous Saints are in thy hand, are in thy

one shall receive his commandments, and every one shall receive his commandments, his commandments loveth, he loveth his flock, he loveth his flock, - - he loveth his hand he loveth his

..... ceive his command.... ments, they shall receive his command..... ments,

he loveth, he loveth his flock,

flock, he loveth, he loveth his flock, he loveth his flock, and lead..eth

flock, he loveth his flock, he loveth his flock, he lead..eth them, he

he leadeth, he leadeth them, he
his flock, his flock, he loveth his flock, he
them, he leadeth them, he loveth his flock, his flock, he
leadeth them, he loveth, he loveth his flock, his flock, he

p
fp

loveth, he loveth his flock, and leadeth them, he
loveth, he loveth his flock, and leadeth them, he
loveth, he loveth his flock, he loveth, he loveth his
loveth, he loveth his flock, his

p
fp

lo...veth, he loveth his flock, and lead...eth them, he loveth his
 lo...veth, he loveth his flock, and lead...eth them, he loveth his
 flock, he loveth his flock, and lead...eth them,
 flock, his flock, and lead...eth them,

flock, he loveth, he loveth his
 flock, and lead...eth them - - -
 he lo...veth his flock he
 he lo...veth his flock and lead.....eth

flock - - - he loveth, he loveth his

cres: he loveth, he loveth his flock, he loveth his flock!

cres: loveth, he loveth his flock, he loveth his flock, he loveth his flock! he

cres: them - - , he loveth, he loveth his flock, his flock! he

flock, he lo..veth, he lo..veth his flock, his

he lo..veth, he lo..veth his flock, his

lo..veth, he lo..veth his flock, he lo..veth, he lo..veth his

lo..veth, he lo..veth his flock, he lo..veth, he lo..veth his

A musical score for a choir and piano. The score is written in G major (one sharp) and 4/4 time. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics are: "flock, he lo.....veth, he lo.....veth his flock!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score is divided into four systems. The first system contains the vocal staves. The second system contains the piano accompaniment. The third system contains the vocal staves. The fourth system contains the piano accompaniment. The score is marked with a piano (p) dynamic and includes a first ending bracket.

flock, he lo.....veth, he lo.....veth his flock!

flock, he lo.....veth, he lo.....veth his flock!

flock, he lo.....veth, he lo.....veth his flock!

flock, he lo.....veth, he lo.....veth his flock!

Vno 2^{do}.

Alto.

Vno 1^a

Nº 4.

tempo 1^{mo}

Fl.Ob:Clar:Fag:

RECITATIVO BASSO SOLO.

And the Lord call'd un... to Moses out of the mountain, saying:

Metron: 52

ANDANTE MAESTOSO.

Thus shalt thou say to the house of Ja...cob, and tell the chil..dren, the

chil...dren of Is.....ra.....el:

A R I A.

Metron $\text{♩} = 116$

MAESTOSO.

I car...ried you up...on ea.....gles' wings,

and I have brought you un..to my...self. Therefore if ye will o...

.....bey my commandments, therefore if ye will o...bey my commandments,

and if ye will keep, if ye will keep - - - my

co...ve...nant, then shall ye be my chil...dren a...

...bove all peo...ple, for all the earth is

mine - - - for all the earth is mine is

mine - - - ye shall

1098

be - - - to me - - a Kingdom of priests and a ho - - - - - ly

na - - - tion, ye shall be a Kingdom a Kingdom, of priests, and a ho - - - - - ly

na - - - - - tion, a ho - - - - - ly na - - - - - tion, a ho - - - - - ly

na - - - - - tion, ye shall be a bove all peo - - - - - ple, ye shall be a

ho-ly na-tion a-bove all peo-ple.

Metron. ♩ = 60 N^o 5.

ANDANTE MAESTOSO.
tutti.

Tenore Solo RECITATIVO.

And on the third day the Lord will descend before all the people upon mount

Metron. ♩ = 144.

Si-nai.
VIVACE.

First system of musical notation, piano and vocal staves. The piano part features a dense texture of chords and triplets. The vocal part has a melodic line with triplets and dynamic markings *f*, *sf*, *p*, and *ff*.

Second system of musical notation, piano and vocal staves. The piano part continues with dense chordal textures. The vocal part has a melodic line with dynamic markings *fp* and *p*.

Third system of musical notation, piano and vocal staves. The piano part continues with dense chordal textures. The vocal part has a melodic line with dynamic markings *fp*, *f*, and *ff*.

Fourth system of musical notation, piano and vocal staves. The piano part continues with dense chordal textures. The vocal part has a melodic line with dynamic markings *ff*. The lyrics "And it came to pass on the" are written below the vocal staff.

Fifth system of musical notation, piano and vocal staves. The piano part continues with dense chordal textures. The vocal part has a melodic line with dynamic markings *f* and *a tempo*. The lyrics "third day in the morning, that there were thun... ders and" are written below the vocal staff.

RECITATIVO.

lightnings, and a thick cloud upon the mount, Trumpet and Horns.

and the voice of the trumpet exceeding loud: so that all the

peo....ple, that was in the camp, trembled.

The musical score is written for a recitativo section. It consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp (F#). The tempo is marked 'p' (piano) and the dynamics are marked 'f' (forte). The lyrics are: 'lightnings, and a thick cloud upon the mount, Trumpet and Horns. and the voice of the trumpet exceeding loud: so that all the peo....ple, that was in the camp, trembled.' The music is in a recitativo style, characterized by a slow, steady rhythm and a lack of a regular meter.

And the voice of the trumpets sounded long, and waxed louder and louder.

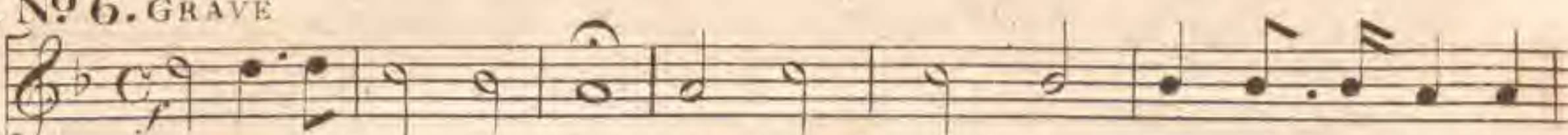
Moses spake and God answered him by a voice,

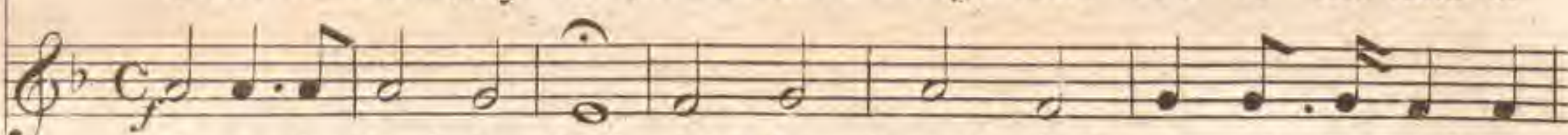
and spake all these words: say.....ing

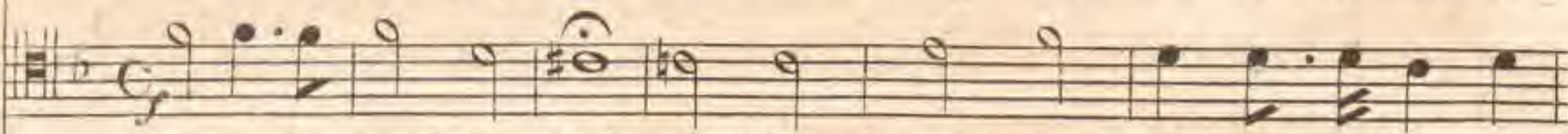
I . C O M M A N D M E N T .


Metron. ♩ = 66 CHORUS.

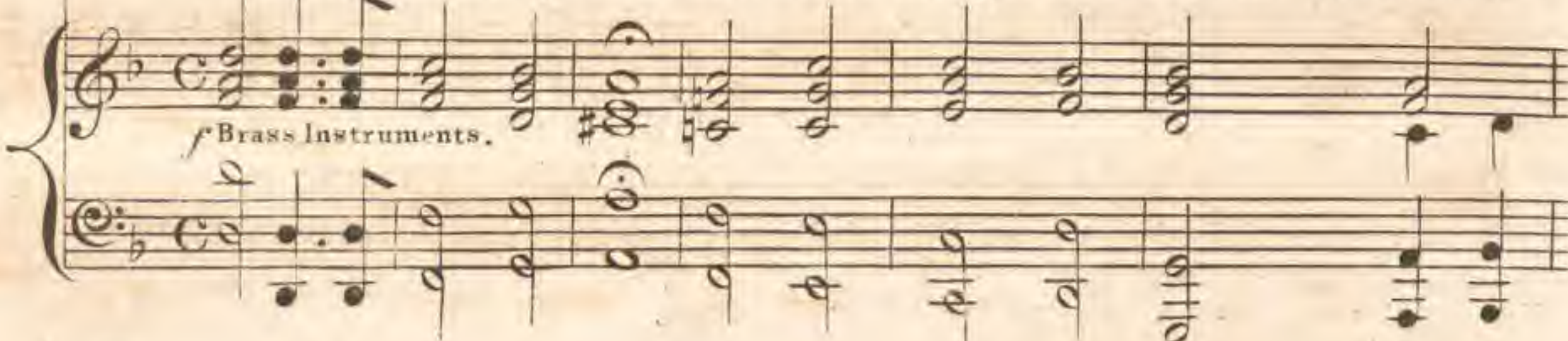
Nº 6. GRAVE


Soprano. 
I am the Lord, thy God, which have brought thee out of the land of


Alto. 
I am the Lord, thy God, which have brought thee out of the land of


Tenore. 
I am the Lord, thy God, which have brought thee out of the land of

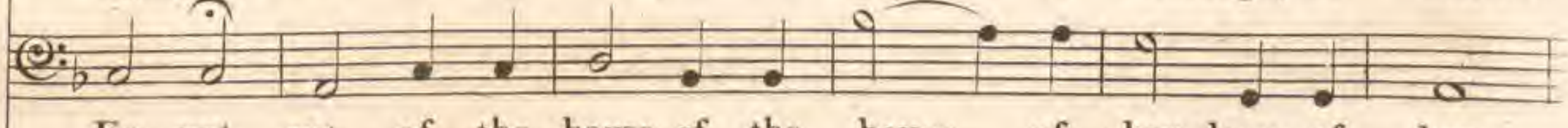
Basso. 
I am the Lord, thy God, which have brought thee out of the land of

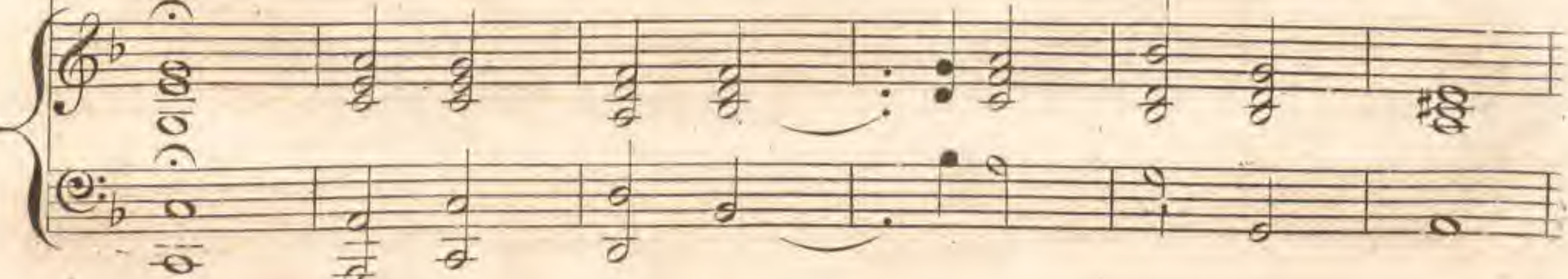

Brass Instruments.


Eg..ypt, out of the house, of the house - of bon..dage, of bon.....


Eg..ypt, out of the house, of the house - of bon..dage, of bon.....


Eg..ypt, out of the house, of the house - of bon..dage, of bon.....


Eg..ypt, out of the house, of the house - of bon..dage, of bon.....



.....dage. Thou shalt have none o.....ther Gods but me:

.....dage. Thou shalt have none o.....ther Gods but me:

.....dage. Thou shalt have none o.....ther Gods but me:

.....dage. Thou shalt have none o.....ther Gods but me:

thou shalt have none o.....ther Gods but me.

thou shalt have none o.....ther Gods but me.

thou shalt have none o.....ther Gods but me.

thou shalt have none o.....ther Gods but me.

1098

ARIA. TENORE SOLO.

Metron: ♩ = 54.

Nº 7.

ADAGIO.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one flat (B-flat). The music is in common time (C). It begins with a forte (f) dynamic, followed by a piano (p) section, and then returns to forte (f). The texture is dense with many sixteenth and thirty-second notes, creating a highly ornate accompaniment.

The second system features the vocal entry on a single staff in tenor clef, labeled "Tenore Solo". The lyrics are "Thou, ev'n Thou, Thou art Lord a lone:". The piano accompaniment continues on two staves. The vocal line starts with a forte (f) dynamic, then moves to piano (p) and back to forte (f). The piano accompaniment provides a steady harmonic and rhythmic foundation.

The third system continues the vocal and piano parts. The lyrics are "Thou hast made the heav'ns, Thou hast made the heav'n of". The vocal line features a melodic line with some trills and grace notes. The piano accompaniment includes triplet markings (indicated by a '3' over a group of notes) in both the vocal and piano staves. The system concludes with a piano (p) dynamic.

hea...vens, the heavns with all their host, the

f *sf*

heavns with all their host: Thou hast made the earth and

f *sf* *p*

all things, all that are therein, the wa...ters and

p *p* *p*

all things that are there... in, the hea...vens, the

p *f* *p*

earth, the wa.....ters and all things, all that are there

sf

.....in Thou, Lord! Thou, Lord!

sf *p*

Thou, O Je.....ho.....vah! Thou art Lord alone, Thou a....

p *cres:*

.....lone!

f *tr*

Metron: ♩ = 88.

POCO PIÙ MOSSO.

Thou guardest all - - thy creatures, Thou guardest all - - thy

creatures and the host of hea.....ven a.... do.....reth thy

name, the host - - of heav'n a.... do.....reth thy name, a....

dolce
do.....reth thy name, thy name O Lord!

Thou, ev'n Thou art Lord a... lone,

sempre fortiss

Thou hast made the hea.....vens, the heav'ns with all their host, with

all their host, the heav'ns with all their host, the

earth and all things that thou hast formed, the Seas and all things thou hast cre...

.....a.....ted, They ev'n they are the work, are the

work of thy - hands! They all shall wait up....

.....on thee, They all shall wait up....on thee,

all shall praise thy name, all shall praise thy name for

Thou art God a..... lone, for Thou art

cres *f*

God a.... lone! All thy works shall

p

praise thee Thou art God a.... lone, Thou a lone, Thou

f *p* *f*

a..... lone.

II COMMANDMENT.

Metron. 60.

NO 8. CHORUS.

Soprano. *f* Thou shalt not make to thy self a..ny graven image,

Alto. *f* Thou shalt not make to thy self a..ny graven image,

Tenore. *f* Thou shalt not make to thy self a..ny graven image,

Basso. *f* Thou shalt not make to thy self a..ny graven image,

Adagio *f* Brass Instruments.

Maestoso. *f*

f nor the like.....ness of a..ny thing that is in heav'n a...bove, or

f nor the like.....ness of a..ny thing that is in heav'n a...bove, or

f nor the like.....ness of a..ny thing that is in heav'n a...bove, or

f nor the like.....ness of a..ny thing that is in heav'n a...bove, or

f *ff*

in the earth be..neath, or that is in the wa...ter un...der the earth.

in the earth be..neath, or that is in the wa...ter un...der the earth.

in the earth be..neath, or that is in the wa...ter un...der the earth.

in the earth be..neath, or that is in the wa...ter un...der the earth.

ff *gva*

Thou shalt not bow down - - - - - to them nor worship them.

Thou shalt not bow down to them nor worship them.

Thou shalt not bow down to them nor worship them.

Thou shalt not bow down to them nor worship them.

1098

Metron. ♩ = 56

No 9.

Fl: Clar:

(31)

ANDANTE.

Ob:

Fag:

This system contains the first two staves of music. The top staff is for Oboe (Ob:) and the bottom staff is for Bassoon (Fag:). Both are in 3/4 time with a key signature of two flats. The piano accompaniment is shown in grand staff notation below the woodwinds.

f *ff*

This system contains the piano accompaniment for the second system of music, marked with dynamics *f* and *ff*.

RECITATIVO.

Soprano Solo.

To whom then will you liken God? or what likeness will you compare unto

Vni: *f*

Soli: *f*

This system contains the vocal part (Soprano Solo) and the instrumental parts (Violin: Vni: and Solo:). The vocal part has the lyrics "To whom then will you liken God? or what likeness will you compare unto". The instrumental parts are marked with dynamics *f*.

him? Lift up your eyes on high, and be...

This system contains the vocal part and the instrumental parts. The vocal part has the lyrics "him? Lift up your eyes on high, and be...". The instrumental parts include a triplet of eighth notes marked with a '3' and a dynamic *f*.

..... hold, - - - - - be.. hold: Who hath cre..

Vivace. *Maestoso*

f *f*

..... ated these things, who bringeth out their host by number: and calleth them all by names?

Tromb:
Corni:

f

Metron: ♩ 120.

CHORUS.

Soprano.

Alto.

Tenore.

Basso.

tutti. *Vni:* Great is Je.....

Vivace

Great is Je....

..... ho..... vah in the as..sembly of the righte...ous, Great is Je....

..... ho..... vah in the as...sem.....bly, in the as....

..... ho..... vah, great is Je..... ho..... vah in the as..sem

Great is Je... ho... vah in the as...

...sembly of the saints, Great is Je... ho... vah, great is Je... ho... vah,

...bly of the saints, Great is Je... ho... vah, great is Je...

Great is Je... ho... vah in the as...

...sembly of the righteous, Great is Je... ho... vah, great is Je... hovah, Je...

is Je... ho... vah, Je... ho... vah, great is Je...

...ho... vah.

sembly of the saints, - - - of the saints, in - - the as...sem...bly

.....ho...vah in - - the as...sembly, in - - the as...sembly of the righte...ous,

.....ho...vah, Je...ho...vah in the as...sembly of the saints, in the as...

Great is Je...ho.....

of the righ.....teous, in the as.....sem.....bly

in the as.....sem.....bly, in the as...sembly of the righ.....

.....sem.....bly of - - the saints, Great is Je.....

.....vah in the as...sembly of the righ.....teous,

of the righ..... teous .

..... teous, Great is Je..... ho..... vah, Great is Je..... ho..... vah, Je.....

..... ho..... vah, Great is Je..... ho.....

Great is Je..... ho..... vah, Great

(2)

Lord! God! of Sa..... baath who is a strong Lord

..... ho..... vah! Lord!

..... vah, is Je..... ho..... vah, Je..... ho..... vah!

is Je..... ho..... vah, Je..... ho..... vah is great

like un... to thee, who is like to thee?

God! of Sa.....baath who is a strong Lord like to thee -

Lord! God! of

Lord! God! Lord! God!

God of Sa.....ba.....oth - who is like to

Sa.....baath who is a strong Lord like un... to

Lord! God! of

who is like to thee?^p

thee? ⁽³⁾ great is thy jus.....tice round a-bout thee, great

thee, un.... to thee Lord of Sa.....baoth, who Lord God of

Sa.....baoth who is a strong Lord like to thee, who

great is thy jus.....tice round a-bout thee, about

is thy jus..tice round - - about thee, God of hosts great

Sa.....ba...oth who is — a strong Lord a

is like to thee?

thee, round— a...bout, — about thee — — about thee; great
 — is thy jus...tice, great is thy jus...tice, thy
 strong Lord like un...to thee, un...to thee, who
 great is thy jus...tice round a...bout thee, round

— is thy jus...tice, great is thy jus...tice, *f* great is thy
 jus...tice — round a...bout thee, great is thy jus...tice, thy
 — is a strong Lord a strong Lord — like to thee,
 — about thee — round — — a.bout thee,

jus...tice Lord, God of hosts, great is thy jus.....tice,
 jus...tice Lord, God of hosts, great is thy jus.....tice,
 great is thy jus...tice Lord God of hosts, great is thy
 great is thy jus...tice Lord God of hosts, great is thy

great is thy jus.....tice, Lord God of hosts!
 great is thy jus.....tice, Lord God of hosts!
 jus.....tice, Lord God of hosts, God of hosts! Lord!
 jus.....tice, Lord God of hosts, God of hosts! great is thy

Great is Je.....ho..... vah, Great

Great is Je.....ho.....

God! of Sa.....baoth who is a strong Lord like un...to

jus.....tice, round a...bout thee Lord—God of hosts Lord

is Je.....ho..... vah in the as...sembly of the

.....vah in the as...sembly of the righ.....

thee, a strong Lord like un to thee

—God of hosts, God of hosts, great is Je.....

righ teous, Lord! God! of Sa ba..
 teous, Lord! God! of Sa
 Lord! God! Lord! God! of Sa ba..
 ho vah, great is Je... ho vah, Je... ho vah is

.....oth who is a strong Lord, who — is a strong Lord
 ba...oth who is a strong Lord like unto thee
oth who is like thee --- a strong
 great, for who is like thee a

poco più mosso

like - - un...to thee, un...to thee! great is thy

like unto thee, unto thee, - - - un...to thee!

- - - Lord a strong Lord— like to thee!

strong Lord like - - - un...to thee!

poco più mosso

jus.....tice round a..bout thee, round a....bout thee

God of Sa.....baoth who is a strong Lord like un...to

Great is Je.....ho.....

Great is Je.....ho..... vah in the as...

Great is Je... ho... vah in
 thee? Je... ho... vah
 ...vah in the as...sembly of the righ...teous,
 ...sembly of the righ...teous, in the as...sem...bly,
sf

the as...sem...bly of the
 Great is Je... ho... vah in the as...sem...
 in the as...sembly of the righ...teous, of the
 in the as...sem...bly of the righ...
sf sf sf

righ.....teous, in the as...sembly of the righ...
bly of the righ.....teous, in the as...
 righ.....teous, Je.....ho.....vah in the as...
teous, Great is Je.....ho.....

.....teous, in the as...sembly of the righ.....teous,
sembly of the righ.....teous, in the as...sembly of the
sembly of the righ.....teous, he is great
vah, Je.....ho.....vah in the as...sembly of the

Great is Je... ho... vah in the as...

righ...teous, great is Je... ho... vah in the as...

Great — is Je... ho... vah in the as...

righ...teous, great is Je... ho... vah in the as...

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in the lower register, featuring chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

...sem... bly — of the righ...teous, Great is Je...

...sembly of the righ...teous, Great is Je...

...sembly of the righ...teous, Great is Je...

...sembly of the righ...teous, Great is Je...

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are repeated for each vocal part. The piano accompaniment includes a forte (ff) dynamic marking towards the end of the system. The notation and key signature remain consistent with the first system.

..... ho...vah, great is Je... ho...vah, great is Je... ho...vah, Je...

..... ho...vah, great is Je... ho...vah, great is Je...

..... ho...vah, great is Je... ho...vah, great is Je... ho...vah, Je...

..... ho...vah, great is Je... ho...vah, great is Je... ho...vah, Je...

ho... vah.

ho... vah, Je... ho... vah.

ho... vah.

ho... vah.

(48)



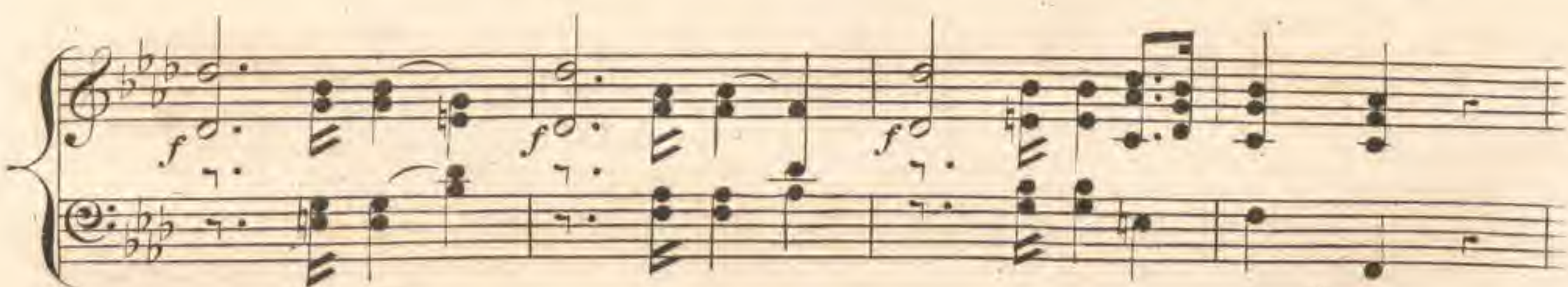
III C O M M A N D M E N T .

Metron. ♩ = 104

Nº 10. Brass Instruments.

CHORUS.

A D A G I O



Thou shalt not take the name, the

f Thou shalt not take the

f Thou shalt not take the

f Thou shalt not take the

name of the Lord thy God in...vain, for the

name of the Lord thy God in...vain, for the Lord, the

name of the Lord thy God, the name of thy God in

name, the name of the Lord thy God in vain,

Lord will not hold him guiltless, that taketh his name in....

Lord will not hold him guiltless, that taketh his name in....

vain, for the Lord will not hold him guiltless, that

for the Lord will not hold him guiltless, that taketh his

vain - his name, his name in vain.

vain - his name, his name in vain.

ta... keth his name in vain, his name in vain.

name in vain, his name in vain.

Metron $\text{♩} = 116$

Nº 11.

ANDANTE

MAESTOSO.

The musical score is written for piano and orchestra. It consists of eight systems of staves. The piano part is written in a grand staff (treble and bass clefs). The orchestra part includes staves for Oboe, Violin (Vni.), and Tenor (ten). The tempo is marked 'ANDANTE' and 'MAESTOSO.' The time signature is common time (C). The key signature has one flat (B-flat). The score includes various dynamics such as *f* (forte), *p* (piano), *sf* (sforzando), and *ten* (tenuto). There are also articulations like *grva* (grave) and *loco* (loco). The score is numbered 1098 at the bottom.

RECITATIVO.

(52)

Soprano Solo

Ac. cor. ding to thy name, O God! so is thy praise un..to the

f

gva

Metron 58.

ARIA.

ANDANTE SOSTENUTO.

ends of the earth. Holy and

p *Sempre Pianissimo*

great is thy name, thy name is holy and great Lord!

pp

holy and great is thy name, thy name, O

Lord is ho.....ly and great.

Teach me thy way, - - - thy way O Lord! I will

walk in thy command.....ments; in... struct - - my

heart, my heart to fear - - - thee, in -

.....struct my heart - - to fear thee, in..struct my heart to

fear thee, to fear - - - thee!

Teach me thy way O Lord! I will walk in thy com.....

crescendo

Allegretto.

mandments! Sing to the Lord, O praise the God of Ja...cob,

p

Metron: ♩ = 120.

bleſs his ſal...va.....tion from day - - to - - day!

Sing to the Lord, O praife the God of Ja.....cob,

bleſs his ſal...va.....tion from day - to - - day; Give un to the

Lord the glo...ry due un - to his name; Sing to the

Lord O praise the God of Ja.....cob,

glo.....ri.....fy his name, his ho.....ly name from day, from

day to day. Wor.....ship the

Lord, wor.....ship the

Lord in the beau.....ty of

ho.....li ness, wor.....ship the

Lord. Bow ye down be.....

.....fore him all the earth! Sing to the

Lord, O praise the God of Ja.....cob; bless his sal...

...va.....tion from day - to - day! Sing to the

Lord O praise the God of Ja.....cob, bless his sal....

...va.....tion from day - to - day - - bless his sal....

...va...tion from day - to day; praise him,

praise him, praise ye the Lord!

praise - - - ye the Lord!

fp fp pp

pp

IV^o C O M M A N D M E N T

Metron 58

N^o 12. CHORUS.*in tempo.*

Soprano *f* Remember that thou keep ho..ly the Sabbath day.

Alto *f* Remember that thou keep ho..ly the Sabbath day.

Tenore *f* Remember that thou keep ho..ly the Sabbath day.

Basso *f* Remember that thou keep ho..ly the Sabbath day.

Tromb. Corni.

Trem.

Wind Instruments.

Six days shalt thou la..bour and do all that thou hast to do.

Six days shalt thou la..bour and do all that thou hast to do.

Six days shalt thou la..bour and do all that thou hast to do.

Six days shalt thou la..bour and do all that thou hast to do.

f *sf* *sf* *f*

but the seventh day is the sab.....bath of the Lord thy

but the seventh day is the sab.....bath of the Lord thy

but the seventh day is the sab.....bath of the Lord thy

but the seventh day is the sab.....bath of the Lord thy

Trem. *f* *f* *f* *f* *f*

gra

God. In it thou shalt do no man..ner of work; thou and thy

God. In it thou shalt do no man..ner of work; thou and thy

God. In it thou shalt do no man..ner of work; thou and thy

God. In it thou shalt do no man..ner of work; thou and thy

gra

Son, and thy Daughter, thy man servant, and thy maid servant, thy

Son, and thy Daughter, thy man servant, and thy maid servant, thy

Son, and thy Daughter, thy man servant, and thy maid servant, thy

Son, and thy Daughter, thy man servant, and thy maid servant, thy

gva.

cat.tle, and the stranger that — is within thy gates.

cat.tle, and the stranger that — is within thy gates.

cat.tle, and the stranger that — is within thy gates.

cat.tle, and the stranger that — is within thy gates.

gva.

N^o 13. FINALE.Metron $\text{♩} = 56$

ANDANTINO.

Ani Solo

p *f* *sf* *f* *tr* *tr* *tr*

pp *pp*

The first system of the piano score consists of two staves. The right staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a melodic line with various dynamics including piano (p), forte (f), sforzando (sf), and fortissimo (f), as well as trills (tr). The left staff begins with a bass clef and contains a supporting harmonic line. The system concludes with a double bar line.

Basso Solo.

How love.....ly, how love....ly, how love.....ly are thy

The second system of the score includes a vocal line and a piano accompaniment. The vocal line, marked 'Basso Solo.', is written on a single staff with a bass clef and contains the lyrics 'How love.....ly, how love....ly, how love.....ly are thy'. The piano accompaniment consists of two staves (treble and bass clefs) providing harmonic support. The system concludes with a double bar line.

dolce
f
 dwel...lings Lord! of Sa.....baath! how
p

lovely are thy dwel...lings. *dolce.*

My soul lon.....geth, lon...geth, yea
pp

e.....ven fainteth for the courts of the Lord, my heart and my
fp *fp*

flesh - cri.....eth out, crieth out for the living God.

f/p *cresc* *sf*

One day in thy courts is bet...ter, is

f *p* *p*

bet.....ter than a thousand, For thou, O Lord!

f *f* *p*

let... test me sing, - - - thou let.....test me sing of all thy

f *f* *p*

mer..cies, of all thy mer..cies and I shew forth thy sal..

.....va.....tion, yea, I shew forth thy sal..va.....tion, thy sal..va.....

.....tion, I shew forth thy sal..va.....tion, thy sal..va.....

.....tion.

TENORE SOLO with QUARTETTO or SEMI-CHORUS,
and CHORUS.

Metron $\text{♩} = 116$

Nº 14.

Vni. Soli.

ANDANTINO

p

Soli.

sf

p

Tenore Solo.

Lord! I love thy house, I love thy habi...ta.....tion,

and the place where thine ho.....nor dwelleth,

Tutti.

f

CHORUS.

Lord I love thy house, I love thy ha...bi...ta...tion

Lord I love thy house, I love thy ha...bi...ta...tion

Tutti Lord! Lord I love thy house, I love thy ha...bi....

Lord! Lord I love thy house, thy house - - -

f

and the place where thine ho...nor dwelleth.

and the place where thine ho...nor dwelleth.

...ta...tion, and the place where thine ho...nor dwelleth.

and the place where thine ho...nor dwelleth.

Tenore Solo.

So will I com ... pass thine al ... tar, O Lord!

that I may pub ... lish with the voice of thanksgiv ... ing

and tell of all thy wondrous works, of

all thy won ... drous

Vni.
p
Soli.
f
p
f
p

Semi-Chorus or Solo.
 Lord! - - - I love, I love thy ha..bi.....ta.....tion and the

Semi-Chorus or Solo.
 Lord! I love thy house, I love thy ha..bi.....ta.....tion and the

Semi-Chorus or Solo.
 Lord! I love thy house I love thy ha..bi.....ta.....tion and the
 works

Semi-Chorus or Solo.
 Lord! - - - I love thy ha..bi.....ta.....tion and the

Tutti
 place where - - thine ho..nor dwell...eth, and - - - the

place, the place where thine ho..nor dwell...eth,

Tutti
 place - - where thine ho..nor dwell...eth, Lord I love thy

Tutti
 place - - where thine ho..nor dwell...eth, Lord I love thy

place where thine honor thine honor, dwell...eth and the
Tutti.
and the place - - the
house - - I love thy ha...bi...ta...tion and the
house - - I love thy ha...bi...ta...tion and the

place — where — thine ho.nor dwelleth. *Solo* Lord! I love thy
place where thine ho.nor dwelleth. *Solo* Lord! I love thy
place where thine ho.....nor dwelleth. *p Solo*
place where thine ho.....nor dwelleth. I love thy house, *Flauto 8va*

house I love thy ha..bi....ta.....tion Lord! I love thy
house I love thy ha..bi....ta.....tion Lord! I love thy
Tutti f Lord! I love thy house I
thy ha..bi...ta.....tion and the place the
I love the

house I love thy ha..bi....ta.....tion, Lord I love thy house - - I
house I love thy ha..bi....ta.....tion, Lord I love thy house - - I
love thy ha..bi....ta.....tion, Lord! I love thy house - - I love thy ha..bi....

place where thine honor

sf sf sf

love thy ha-bi... ta tion, I love, I love thy
 love thy ha-bi... ta tion I love, I love thy house,
 ta tion and the place, the place where thine honor dwelleth
 dwell eth, I love thy house - - - I

poco a poco cres
 house - - - I love, I love thy ha-bi... ta-tion and the place where thine
 Lord! *Crescendo* Lord! *f* Lord!
cres - - - cendo poco a poco
 Lord! I love the place where thine honor dwelleth, Lord I love thy house and the
Crescendo
 love thy ha-bi... ta tion, I love - - - thy house
poco a poco cres - - - cen - do

hon.or dwelleth, Lord, I love thy house, I love thy house, I love thy

place where thine honor

I love thy house, thy ha.....bi

house, Lord! I love thy house, I love, I love thy

Lord! I love thy house, I love, I love thy house, I

dwell.....eth, I love, I love thy house, Lord! I love, I love thy

.....tation I

sf *sf* *sf* *sf*

house, thy ha...bi.....ta.....tion, I love thy ha..bi.....ta.....tion, I

love thy ha...bi.....ta.....tion, I love thy ha..bi.....ta.....tion, I

house, thy ha...bi.....ta.....tion, I love thy ha..bi.....ta.....tion, I

love thy ha...bi.....ta.....tion, I love thy ha..bi.....ta.....tion, I

love thy house, I love thy ha.....bi.....ta.....

love thy house, I love thy ha.....bi.....ta.....

love thy house, I love thy ha.....bi.....ta.....

love thy house, I love thy ha.....bi.....ta.....

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a high register, with lyrics "tion." appearing under each staff. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, with dynamics *pp* and *f* indicated.

Nº 15. SOPRANO SOLO.

AD AGIO
MAESTOSO.

The section begins with a Soprano Solo line in 3/4 time, marked *AD AGIO* and *MAESTOSO*. The lyrics "How" are written below the staff. The piano accompaniment is in 3/4 time, featuring a complex, arpeggiated texture. Dynamics *f* and *pp* are marked. The word "ova" is written below the piano part.

The section continues with the Soprano Solo line. The lyrics "bless'd is the man, whom thou choo sest and per...." are written below the staff. The piano accompaniment continues with the same arpeggiated texture. Dynamics *p* and *f* are marked. The words "Alto Soli." and "Violoncello" are written above the piano part.

..... mit..... test - - to ap.....proach thee, that he may

dwell in thy courts, that he may dwell in thy courts --- in thy

sa..... cred ha.. bi.. ta..... tion, in thy ha.. bi.. ta..... tion.
cres: f

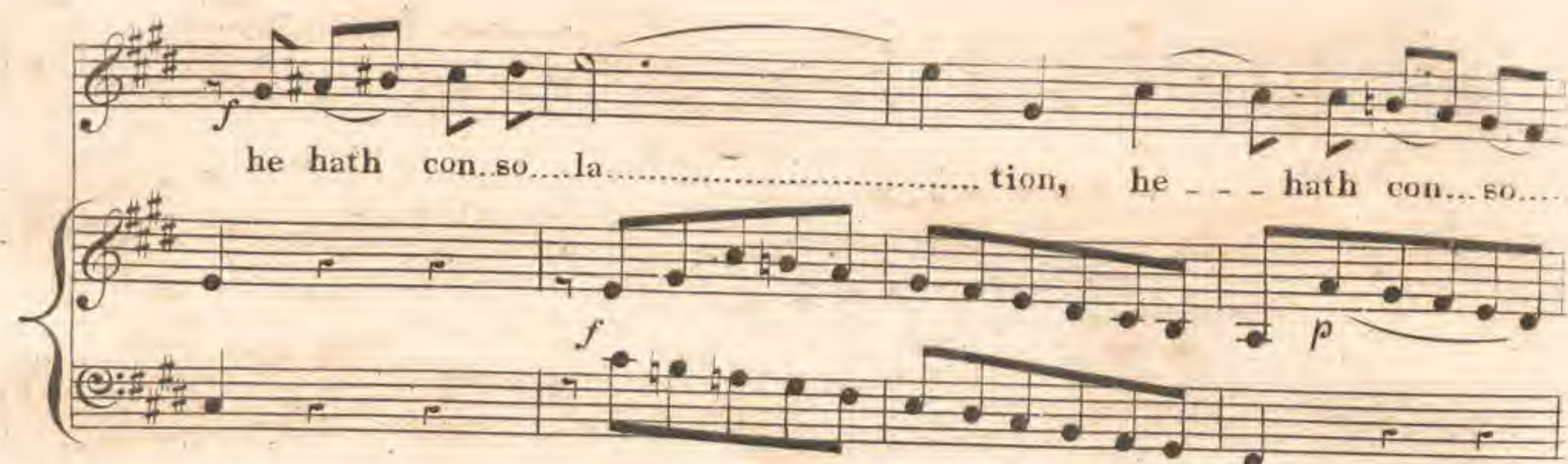
He hath con..... so..... la..... tion in thy

house, e'vn in thy ho.....ly temple, e'vn

in thy ho.....ly tem.....

.....ple, in thy sa.....cred ha.bi.ta.....

.....tion, he hath conso...la.....tion,



he hath con...so...la.....tion, he - - hath con...so...


f *p*



.....la.....tion in thy ho.....ly tem.....ple,



in thy ho.....ly tem.....ple.



f

Nº 16.

Motion: $\text{♩} = 100.$

MODERATO

The musical score for No. 16 is written for piano and violin. It begins with a tempo marking of 'MODERATO' and a metronome indication of 100 beats per minute. The key signature is D major (two sharps) and the time signature is 2/4. The piano part is characterized by a consistent eighth-note accompaniment in the right hand and a more varied line in the left hand. The violin part features a melodic line with several trills and slurs, often moving in parallel motion with the piano's right hand. Dynamics are marked with 'f' (forte) at the beginning and 'sf' (sforzando) at various points throughout the piece. The score is organized into six systems, each containing a piano staff and a violin staff.

1098

serve ye the Lord with gladness.

Lord, serve ye the Lord, the Lord with gladness.

serve ye the Lord with gladness.

Lord, serve ye, serve ye the Lord with gladness, with gladness.

Come to his presence with thanksgiving, and

Come to his presence with thanksgiving, and

Come to his presence with thanksgiving, and

Come to his presence with thanksgiving, and

know ye that the Lord he is

know ye that the Lord he is

know ye that the Lord he is

know ye that the Lord he is

sf

God. Serve ye the

God. Serve ye the

God. Serve ye the

God. Serve ye the

sf

Sempre fortiss.

Lord with gladness and know ye that the Lord

Lord with gladness and know ye that the Lord

Lord with gladness and know ye that the Lord

Lord with gladness and know ye that the Lord

sf sf sf

he is God. Sing to the Lord all ye lands, all ye

he is God. Sing to the Lord all ye lands, all ye

he is God. Sing to the Lord all ye lands, all ye

he is God. Sing to the Lord all ye lands, all ye

sf sf sf sf

lands, all ye lands!

lands, all ye lands!

lands, all ye lands!

lands, all ye lands!

sf *ff*

Fl: Ob: Clar: Fag: Cor:

Enter in to his dwell... ings,

Enter in to his dwell... ings,

Enter in to his dwell... ings,

Enter in to his dwell... ings,

Enter in to his dwell... ings,

en..ter in..to his dwell...ings, be thank....ful, be thank....ful.

en..ter in..to his dwell...ings, be thank....ful, be thank....ful.

en..ter in..to his dwell...ings, be thank....ful, be thank....ful.

en..ter in..to his dwell...ings, be thank....ful.

Viol.

en.....ter, en.....ter in....to his dwell.....ings with

en.....ter, en.....ter in....to his dwell.....ings with

en.....ter, en.....ter in....to his dwell.....ings with

sing to the Lord all ye landssing to the Lord all ye

praise, with praise, and serve ye the Lord with gladness.

praise, with praise, and serve ye the Lord with gladness.

praise, - with praise, - and serve ye the Lord with gladness.

lands - with praise, - and serve ye the Lord with gladness.

gva.....

ff

gva.....

Praise him, praise him,

Praise him, praise him,

Praise him, praise him,

Praise him, praise him,

Praise him, praise him,

Praise him, praise him,

sf

p

p

p

shew forth his sal...va...tion, his sal...va...tion,
 shew forth his sal...va...tion, his sal...va...tion,
 shew forth his sal...va...tion, his sal...va...tion,
 shew ye forth his sal...va...tion,

shew forth his sal...va...tion from day to day; Praise him,
 shew forth his sal...va...tion from day to day; Praise him,
 shew forth his sal...va...tion; Praise him,
 shew ye forth - his sal...va...tion; Praise him,

praise him, shew forth his sal.....va.....tion from day to

praise him, his sal.....va.....tion from day to

praise him, shew forth his sal.....va.....tion from day to

praise him, his sal.....va.....

This block contains the first eight measures of the musical score. It features four vocal staves and a grand piano accompaniment. The lyrics are: 'praise him, shew forth his sal.....va.....tion from day to', 'praise him, his sal.....va.....tion from day to', 'praise him, shew forth his sal.....va.....tion from day to', and 'praise him, his sal.....va.....'. The piano part provides harmonic support with chords and moving lines in both hands.

day.

day.

day.

tion.

Fl: Ob: Clar:

p *pp*

This block contains measures 9 through 16. Measures 9-12 show the vocal parts holding the word 'day.' in a long note. Measure 13 shows the vocal parts holding 'tion.' while the piano accompaniment begins a new melodic line. Measures 14-16 continue the piano accompaniment. The piano part includes dynamic markings *p* (piano) and *pp* (pianissimo). The woodwind parts (Flute, Oboe, Clarinet) are indicated by the notation 'Fl: Ob: Clar:'.

Metron: ♩ = 132.

poco più mosso

For the Lord is gra...cious,

For the Lord is gra...cious, the Lord is gra.....

poco più mosso.

For the Lord is gra...cious, the Lord is

the Lord is gra.....cious, the Lord is gra.....

.....cious the Lord is gra...cious, is gra

For the Lord is gra...cious, the Lord is gra...cious, the Lord is
 gra cious, the Lord is gra...cious,
 cious, and e.....ver....
cious,

gra.....cious, the Lord is gra...cious, for the Lord is gra...cious,
 the Lord is gra...cious, is gra cious,
last.....ing is his mer.....cy, for the Lord the
 for the Lord is gra...cious, for the Lord is

for the Lord is gra...cious,
for the Lord is gra...cious, the Lord is
Lord is gra.....cious, and e...verlast.ing is - - his
gra.....cious, for the Lord is gra...cious, the Lord is gra.....

for the Lord is gra...cious, the Lord is gra.....cious, the
gra.....cious, the Lord is gra...cious, gra...cious is the Lord, the
mer.cy, the Lord is gra...cious,
.....cious, is gra.....cious, the Lord is

Lord is gra.....cious, for the Lord is gra.....

Lord, for the Lord is gra.....cious, the Lord is

the Lord is gra....cious, is gracious,

gra.....cious, the Lord is gra.....cious and e.....ver..

.....cious, the Lord is gra.....cious,

gra.....cious, the Lord is gra.....cious and e...verlast.ing, e.....verlast.ing

the Lord is gra.....cious, for the Lord is gra.....cious,

.....last.....ing is his mer.....cy, his mer.....cy is

the Lord is gra.....cious, for the Lord is gra..cious,
 is his mer....cy, for the Lord is gra....cious, the Lord is
 the Lord is gra..cious, the Lord is gra....cious, for the Lord is gra...
 e.....ver...last.....ing, for the Lord is gra....cious, the Lord is

the Lord is gra.....cious, the Lord is gra....cious, the Lord is
 gra.....cious, the Lord, the Lord,
cious, the Lord is gra.....cious, the Lord is gra.....cious, the
 gra.....cious, the Lord, the

gra.....cious, the Lord is gra.....cious, is gra

the Lord is gra.....cious, is gra

Lord is gra.....cious, is gra.....cious, is gra

Lord is gra.....cious, is gra

sf sf sf

Metron. ♩ = 144.

poco più mosso.

.....cious, Sing to the Lord - - - for the Lord is

.....cious, Sing to the Lord - - - for

.....cious, Sing to the Lord - - -

.....cious, Sing to the Lord - - -

sf sf sf

poco più mosso

gra.....cious, for the Lord is gra.....cious, for the Lord is

the Lord is gra.....cious,

for the Lord is gra.....cious, for the Lord is gra.....cious,

for the Lord is gra.....cious, for the Lord is gra.....cious,

gra.....cious, is gra.....cious, is gra.....cious,

.....cious, is gra.....cious, is gra.....cious,

for the Lord is gra.....cious, is gra.....cious,

for the Lord is gra.....cious, gra.....cious is the Lord,

and e...ver...last...ing is his mer...

and e...ver...last...ing is his mer...

and e...ver...last...ing is his mer...

and e...ver...last...ing is his mer...

and e...ver...last...ing is his mer...

ff

gra

cy e...ver...

...cy his mer...cy e...ver...

...cy e...ver...

...cy e...ver...

sf sf sf sf sf

.....last.....ing is his mer.....cy, e.....ver.....last...ing,
last.....ing is his mer.....cy, e.....ver.....last...ing,
last.....ing is his mer.....cy, e.....ver.....last...ing,
last.....ing is his mer.....cy, e.....ver.....last...ing,
last.....ing is his mer.....cy, e.....ver.....last...ing,
last.....ing is his mer.....cy, e.....ver.....last...ing,

sf sf sf sf sf sf
grava

First system of music. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having a long note followed by a dotted line and then the lyrics. The piano accompaniment is in the right hand, with a melody that moves stepwise. The left hand provides a harmonic accompaniment. The key signature is one sharp (F#), and the time signature is common time (C).

e..... ver..... last..... ing

e..... ver..... last..... ing

e..... ver..... last..... ing

e..... ver..... last..... ing

8^{va}

Second system of music. It consists of four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having a long note followed by a dotted line and then the lyrics. The piano accompaniment is in the right hand, with a melody that moves stepwise. The left hand provides a harmonic accompaniment. The key signature is one sharp (F#), and the time signature is common time (C).

is his mer..... cy, is his

is his mer..... cy, is his

is his mer..... cy, is his

is his mer..... cy, is his

8^{va} loco

mer.....cy,

mer.....cy,

mer.....cy, for the Lord is gra.....cious,

mer.....cy, for the Lord is gra.....cious, the Lord is

for the Lord is gra.....cious, the Lord is gra...cious and

for the Lord is gra.....cious, the Lord is

the Lord is gra.....cious and e...ver.....

gra.....cious, the Lord, the Lord is gra.....cious, is

ever...last...ing is his
gra...cious and e...ver...last...ing is
last...ing is his mer...cy, is his
gra...cious, the Lord is gra...cious and e...ver...last...ing
mer...cy; Sing to the
his mer...cy; Sing to the
mer...cy; Sing to the
is his mer...cy; Sing to the

The musical score is written in G major (one sharp) and 4/4 time. It features four vocal staves and piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment of eighth notes. The lyrics are: "ever...last...ing is his gra...cious and e...ver...last...ing last...ing is his mer...cy, is his gra...cious, the Lord is gra...cious and e...ver...last...ing mer...cy; Sing to the his mer...cy; Sing to the mer...cy; Sing to the is his mer...cy; Sing to the".

Lord, Sing to the Lord! all the

Lord, Sing to the Lord! all the

Lord, Sing to the Lord! all the

Lord, Sing to the Lord! all the

The piano accompaniment features a treble and bass staff. The treble staff has a melodic line with some grace notes and a final flourish. The bass staff provides harmonic support with chords and moving lines.

earth.

earth.

earth.

earth.

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with some grace notes and a final flourish. The bass staff provides harmonic support with chords and moving lines. The word *loco* is written above the treble staff.